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pictorial than merely decorative, whereas the designs in Chinese "rice-grain" porcelain and in the Persian "Gombroon" ware, based on this last, are pure ornament.

The fine craft of potting appears to have degenerated toward the end of the Korai dynasty, and the white wares of the succeeding period, Ri, are coarse in shape, technique, design, and glaze. The celadon-like ware was discontinued; but before it ceased to be made it had lost its original simplicity of form and a most elaborate and ugly tradition had debased it. The highly ornate pieces of the late makers, while perhaps ably potted with their undercutting and sculpturesque qualities, are lacking in taste and beauty.

To-day under Japanese tutelage *Korai sei-ji* is being made again in Korea and the old art is revived for modern use.

RECENT GIFTS

The Museum is indebted to Rev. Alfred Duane Pell, of New York, for an important gift of forty pieces of European porcelain, selected from his extensive collection by Doctor Pell and Mr. Milliken. These form the nucleus of what will in time become an important collection, to which it is hoped Doctor Pell may add later and thus make the Museum still more his debtor. The collection will be described by Mr. Milliken in a later issue, and was first shown in Gallery III on Easter Sunday. Messrs. Arnold, Seligman, Rey and Company, of New York (from whom the Museum acquired the wooden Madonna of the fifteenth century, illustrated in the January-February *Bulletin*), have presented a wooden figure of St. John of the same period and probably a companion piece, although by a different hand. It is an interesting addition to the Museum's growing collection of Gothic art, and has been shown since Easter Sunday in Gallery II.

Mr. John L. Severance has added important examples of arms and armor to the collection in the Museum, and it is hoped to describe these soon with illustrations and to show them in the Armor Court.

Mr. Lawrence Hitchcock (until recently Major Hitchcock in charge of American Red Cross hospitals with the Army in France) brought back with him from France and has presented to the Museum a complete set in duplicate of all the medallions

issued by the French Government during the Great War, twenty-two pairs of medallions representing the work of some of the most brilliant medallists living in France. It is an important gift which will be referred to more at length later.

F.A.W.

THE DEPARTMENT OF COLONIAL ART

The collection of early American portraits in the Museum, although small in numbers, is singularly well selected as to quality, and when one considers that the gathering together of these pictures represents the work of only three years, the result reflects great credit upon the committee upon whom this work has fallen. One notes the absence of America's greatest portrait painter—Gilbert Stuart—but it is hoped that this omission will soon be remedied. As quickly as funds and opportunities to purchase offer, additions to the gallery will no doubt be made of examples of the work of Smibert, Feke, Wollaston, West, Trumbull, Savage, Earl, Johnston, Inman, Alexander, and other less-known men working before 1850.

Beginnings of a collection of the work of American miniaturists should also be made as soon as conditions will permit. The purchase and exhibition of a few fine examples, aside from the instruction which they would offer, might also act as an incentive toward making the Museum the recipient of gifts or loans of representatives of this practically lost art. The Museum owns only one piece of early American silver, all the silver with this single exception now on exhibition in the gallery owing its presence there to the generosity of three or four private collectors.

The placing of the pictures in a gallery on the axis of the front entrance is a happy one, catching as they do the first glance of the entering visitor, but the marble wainscot and certain other architectural features of the room are at present open to adverse criticism. These objections may, however, with careful study and a small expenditure of money be largely overcome.

The large room on the second floor offers an admirable opportunity to install at comparatively slight expense a series of small rooms which, singly or in groups, could be made typical of different periods of Colonial life. The room is now